



Christchurch City Council



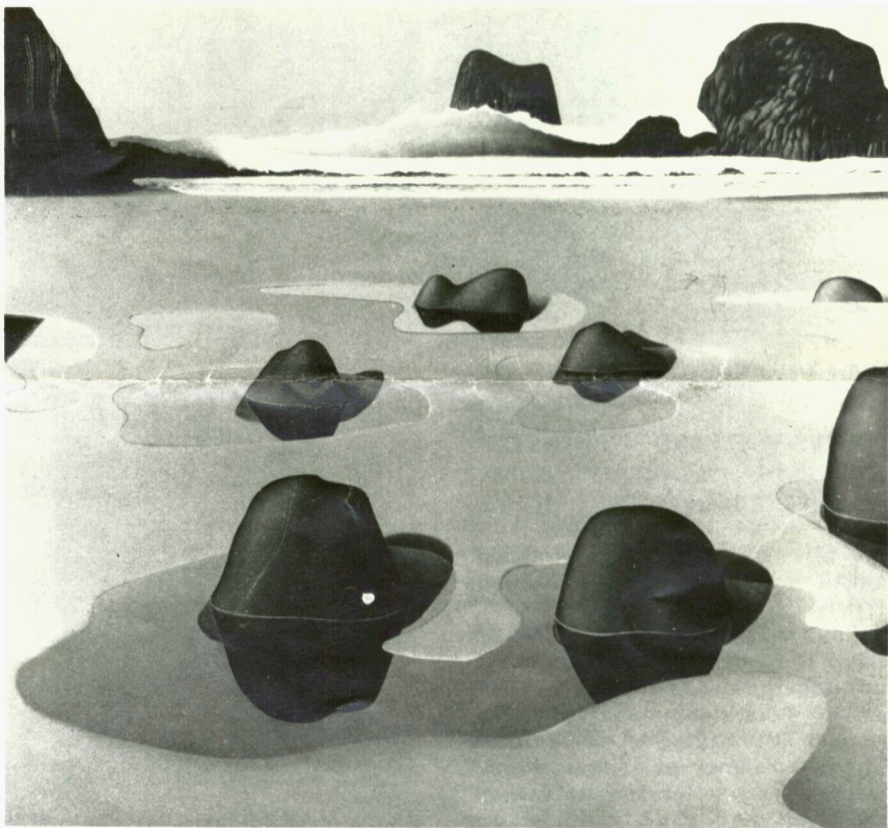
The Robert McDougall Art Gallery

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Robert McDougall Art Gallery
P.O. Box 2626, Christchurch
Botanic Gardens
Christchurch 1 Telephone 50 915

Artist



M.D. Smither *Back Beach* 1976

MICHAEL SMITHER

18 March — 4 April

Artist Michael Smither is the subject of a major new exhibition which opens on March 18. A painter, printmaker, sculptor, musician and formidable conservationist, Smither's name and work is closely linked to his home area of Taranaki. It was his rock pool paintings based on observations of the Taranaki coastline which established his national reputation in the 1960's.

Painting is the focus of this exhibition and most of the 59 works were selected to show his development as a painter over the past two decades. His painting is characterised by its hard-edged realism and bold use of colour.

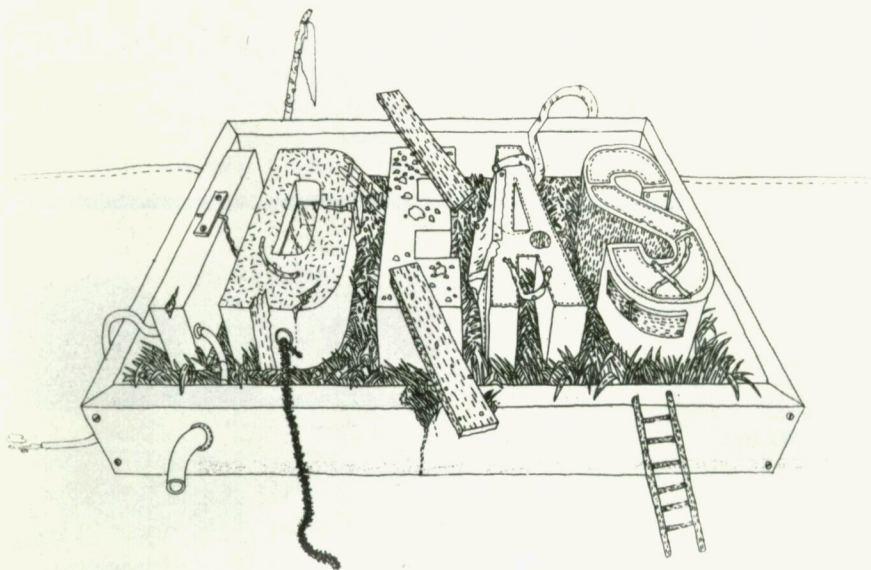
The works fall into several clear groupings. The very popular landscapes, including paintings of rock pools, are well represented. There is also a range of portraits, some of the artist's own family. These family-based paintings have often left people taken aback as they are not sentimental representations of domestic bliss. His political and religious works have also proved controversial. The

uncompromising portrayal of some aspects of human nature can leave the viewer distinctly uncomfortable. This exhibition places some of these less well-received works alongside the popular ones and in that context gives more of an understanding of the man who is the artist.

Aged 45, Michael Smither is still in mid-career and he has spent virtually all of his adult life working as a professional artist. Although he has exhibited widely, this is the first exhibition to attempt any sort of survey. Because it focusses on his paintings it is described as an introduction only.

There has been a similar gap in written information about Michael Smither. A comprehensive catalogue attempts to rectify this lack with a major essay by the curators, Jim and Mary Barr of Wellington.

This exhibition was curated for the Govett-Brewster Art Gallery with assistance from the QE II Arts Council.



Denys Watkins Ideas 1976

DENYS WATKINS — PRINTED IMAGES

18 April — 1 June

The first survey of prints by Auckland artist Denys Watkins will open on April 18th. It comprises fifty works chiefly etchings and screenprints which span his career from art school days in London up to the present time. Watkins is one of the most lively and inventive printmakers currently working in New Zealand. The titles he gives his prints — 'Karma Kandy', 'Waiting for Harpo', 'Hairlip', 'Midnight at the Oasis' testify to the barbed with what is part and parcel of his talent. In all his work, whether it be paintings, constructions or prints, he puts seemingly unrelated things together, joking us along at first and then leading us to perceive the familiar on a more profound level.

This exhibition is organised by the National Art Gallery and toured by the New Zealand Art Gallery Directors' Council with the support of the QE II Arts Council of New Zealand.

3 MILLION VISIT MILESTONE

"Nothing like this has happened to me in my life", said Miss Andra Sanders after she was told that according to the Gallery's statistics she was making the 3,000,000th visit to the McDougall since it opened its doors in 1932.

John Coley was on hand to congratulate Miss Sanders and present her with a gift of books to mark the occasion.

It took 24 years to record the Gallery's first one million visits (1932-1956); 21 years for the second million (1957-1978); and six years for the third million visits to be made (1979-1985).



BING DAWE: Installation — Still
Keeping his Balance he used the Umbrella as a Safety Net — Image of a man with Missile

The problems of presenting the work of many contemporary sculptors has grown in recent years and this has also presented problems to public collections as to appropriate display and storage. The Robert McDougall Art Gallery is no exception in this regard and staff have found that contemporary acquisitions sometimes present problems of sympathetic display and storage with the result that in 1983 it was decided to initiate a policy of offering from time to time a commission to a local sculptor to prepare a work for a suitable gallery space with storage as an important concern. The first commission was offered to the Christchurch Sculptor Bing Dawe whose work was designed with the Gallery's centre court in mind.

The artist has designed a sympathetic sculpture as an aerial piece. The work occupies a space seldom used with installations and is in no way intrusive upon the floor space often used for changing exhibitions.

It is planned to continue this scheme and in 1986 another commission will be offered to a Canterbury sculptor, possibly one not already represented in the Contemporary N.Z. sculpture collection.

MEMORIALS OF WAR

Photographs by Gary Blackman

1 April — 27 April

"In May of 1983, I stood high on the Asiatic shore of the Dardenelles and looked across its waters towards Gallipoli. Before me running down to the sea lay a field of unripened wheat spattered with red poppies. Beside me was an old Turkish gun and not far away a monument to Turkish victory. I was moved by the place. Later I thought how strange that our defeat there should seem to have been a victory. Those events of the First World War are still important to us as a nation, but perhaps with time their significance will be balanced by the knowledge that our first encounters with war were on New Zealand soil, that the blood of Maori and Pakeha was spilled here under our own feet."

"It was late in 1979 that I decided to take a series of photographs of war memorials. I continued with the project until 1984 and as opportunity arose took many photographs from as far north as the Coromandel to as far south as Riverton. What interested me most was that relationship which seemed to give each memorial its greatest meaning. For this reason many of my photographs include as much or more of the town or countryside as of the memorials themselves."

"Inevitably viewers will see these photographs in different ways and confer on them different meanings. I simply offer images which describe particular places as they appeared at a particular time. It is the way I found them and saw them."

Gary Blackman
June 1985

John Gary Blackman was born in Dunedin. he is Associate Professor of Pharmacology, University of Otago Medical School. From the early 1950's he has been actively involved in painting, printmaking and photography. he is represented in public and private collections, and was co-author with E.J. McCoy of Victorian City of New Zealand.

COMING 1986

PERUVIAN GOLD

250 gold, silver, ceramic and textile objects made between 100 AD and the 16th century.

June/July

CANALETTO

An exhibition of graphics, drawings and paintings by the 18th century Venetian viewpainter Antonio Canale, known as Canaletto.

August/September

QIN SHIHUANG

Chinese terracotta figures exhibition.
October/November

ACQUISITIONS

The following works have been purchased recently.

Francisco de Goya

Another Way of Hunting on Foot
Plt 2 from La Tauromaquia 1816
Aquatint

Francisco de Goya

The Celebrated Picador Fernando del Toro draws the Fierce beast on with his pique
Plt 27 from La Tauromaquia 1816
Aquatint

Charles Tole

Volcanic Cone 1969
Oil on Board

Neil Dawson

Rock Construction 7 1984-85
Wire Mesh

Neil Dawson

Moon Illusion 1985
Wire mesh corrugated aluminum

Grahame Sydney

At Hoopers Inlet November 1985
Etching/Aquatint Artists proof

Grahame Sydney

Night Model November 1985
Etching/Aquatint Artists proof

Gavin Chilcott 1984/85

The Bride of Frankenstein
Crayon

The following works were recently presented by Mr R Scarlett

Alister Nisbet-Smith
Untitled
Lino Block

M.T. Woollaston

Westland Landscape
Watercolour

Douglas G. McAuslin

Nude 1950
Ink/Wash

Shona Cowan

Nude 1963
Ink

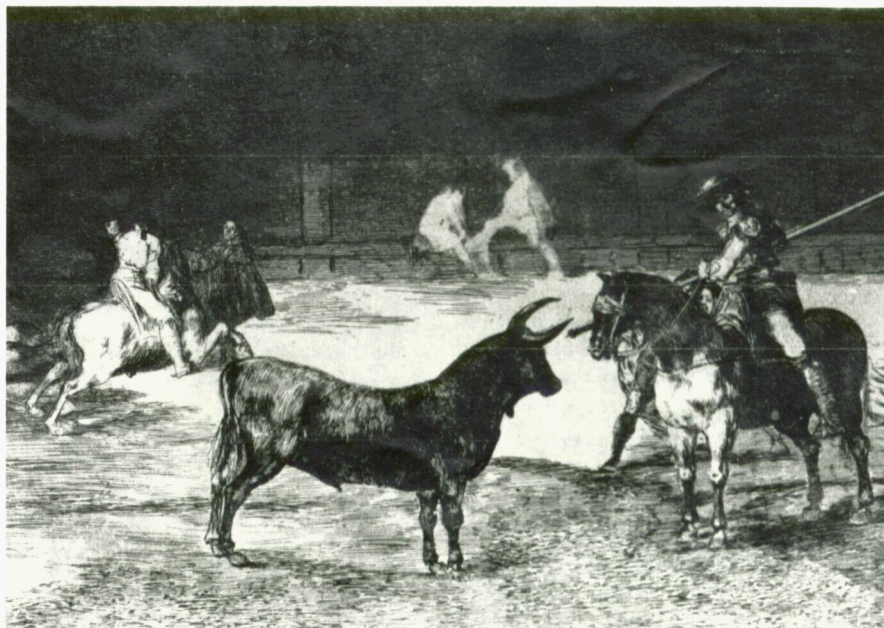
The following works were presented by
the Friends of the Robert McDougall Art Gallery Inc.

Doris Lusk

The Swing Bridge Kawarau
Acrylic on Canvas

Doris Lusk

Study of the Bridge Clutha River September 1985
Acrylic on Paper



Francisco de Goya *The Celebrated Picador Fernando del Toro draws the Fierce Beast on with his pique* 1816



Llewelyn Summers *Batsman Bronze*, 1985

NEW GALLERY CONSERVATOR

New to the Gallery staff and to New Zealand is Lynn Campbell, the Gallery Conservator, who took up her post in December.

Lynn was trained at the Gateshead School of Conservation, in Great Britain. She has also taught paper conservation at that institution.

Appointed in June, Lynn's arrival in Christchurch was delayed because of a commitment to supervise a conservation project in Zanzibar where besides attending to the archives of the Sultan of Zanzibar, she undertook the further training of eight intern conservators from East Africa.

We extend a warm welcome to her and her husband, Hugh.



LLEWELYN SUMMERS —

Canterbury Review

4 March — 13 April

Monumental concrete figures by Llewelyn Summers are well known around Christchurch and over the past few years have aroused more than one public debate. This exhibition, the sixth one-man show in his home city, highlights a selection of recent works, and displays a much wider range of subjects and materials.

Whether large or small Llewelyn Summers' forms each have a distinctive, even imposing, air of monumentality. Their constant relationship to the solid block and their real sense of 'substance' is always impressive. This time the familiar concrete and ceramic pieces have been replaced by marble, bronze and wooden sculptures, and the nudes and lovers share exhibition space with a new group — the sportsmen.

With massive shoulders hunched above the cricket bat, flexed behind the out-flung arm of the fast bowler, or balanced in the teetering structure of a gymnastics troupe, these new figures suggest a new dimension and direction in Llewelyn Summers' work. While they retain the characteristic massiveness and bulk of Summers' usual style, the sports figures also add a degree of movement. Generally speaking monoumental sculptural pieces tend to be broadly based and firmly anchored to the earth. Here, however, we become aware of how the weighting of the massive figures has shifted. The dynamism of the physical action now lifts the bulk and correspondingly the balance of the figure up from the base.

If sport is our current national preoccupation how fitting that a contemporary artist should take a close look at it. An opportunity to talk with Llewelyn Summers about these ideas will also be available at the Gallery on Thursday 3 April, at 7.45pm when the artist has very kindly agreed to discuss and answer questions about his work.

Friends of the Robert McDougall Art Gallery Inc

President — Robert Erwin 558-675
Secretary — Pat Unger 518-506
Treasurer — Margaret Glass

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Friends will be held in the Robert McDougall Art Gallery on Tuesday 18 March at 7.45pm, preceding the Michael Smither opening

AGENDA

1. Apologies
2. Minutes of Annual General Meeting of 27 March 1985
3. Presentation and adoption of annual report for the year ended 31 December 1985
4. Presentation and adoption of statement of accounts and balance sheet for the year ended 31 December 1985
5. Election of Officers
6. Any other business

Copies of the Annual Report and Accounts will be available at the meeting. Nominations are called for the Officers of President, Secretary, Treasurer, and seven members of the Executive Committee. Nomination forms, which should be sent to the Secretary by Friday 14 March, are available from the information desk at the Gallery, or by phoning Pat Unger, ph. 518-506.

NEW MEMBERS

Miss M H Ahern	Mrs Judith Knibb
Mrs M F Alexander	Judge P J McAloon
Edith Bardon	William McAloon
Mrs J Bennett	Lady Macarthur
Juliana Booth	Jan O'Brien
Dr Joan Chappell	Donald Peach
Mrs P R Champion	Michael Short
Mrs B Collins	Diana Morton Smith
Mr G J Cumming	Peter Somerville
Margaret Foyle	Mrs Margaret Steere
Toby Harris	Shepherd Sign Services
Mrs E Graham	Mrs Jackie Steincamp
Sue Hawker	Jenny Taylor
Ruth Heyward	Dorothy Toy
Denise Hunter	R & P Van Den Berg
Elizabeth Jansen	Mrs Lois Wangford
David Johnston	T R Williams
J E C Jones	

Our First Corporate Membership

We are especially pleased to welcome Shepherd Sign Services as our first corporate member. Shepherd Signs make the splendid banners which publicise the McDougall's exhibitions, and also prepare the special artwork for the exhibitions themselves. We hope that other organisations who work with the Gallery in this way might follow their example.

CRITICS' SYMPOSIUM

New Zealand's first Critics' Symposium was recently held at the National Art Gallery, Wellington, with up to 200 people attending the more controversial sessions. Twenty six papers covering twelve topics were presented. Patricia Unger attended and contributed the following notes.

In a discussion on 'The British Show, the N Z reception' with Stuart Morgan, Anne Kirker, Robert Taylor and Ian Wedde, it was suggested that a more successful format for the future may be a series of smaller travelling shows rather than a highly diverse blockbuster exhibition.

The eagerly awaited 'Feminist Issue in N Z Art' was opened by Juliet Batten, who highlighted the misogyny directed towards women artists and countered those who say that differences in gender do not matter, as merely restating the cry of the powerful. Merylyn Tweedies' paper delivered against two blowups of the female nude, one totally submissive and available for male fantasy and the other, fractured and eroticised, ready for marketing.

In an assault on masculine privilege Lita Barrie could have been declared 'man of the match' with a polemic that was a spectacular and erudite as it was obscure; it virtually stopped all further play — a maiden over.

On the topic of 'Maori Art and N.Z. Art influences or appropriation', Leonard Bell discussed the historical separation of

Maori and European Art into Museums and Galleries respectively, and the current revitalization of art by the appropriation of Maori images. Ngahuia Te Awakotuku rejected the idea of pakeha borrowing as a shallow trivializing, and quoted the plundering of the Maori whakapapa, in the colonial tradition, by that 'hallowed God of white images' Colin McCahon in his painting 'The Canoe Tainui' 1969.

COFFEE MORNINGS

On Wednesday 19 March at 10.30am Julie King will talk about the work, life and times of W M Hodgkins. This should prove a valuable introduction to the exhibition, "W M Hodgkins and his Circle".

CANTERBURY TO CONCARNEAU

Julie King, a member of the Committee, has been in France at Concarneau in Brittany, where she visited Sydney Lough Thompson's daughter, Annette Thompson has been working successfully for some years on compiling a catalogue of her father's work and conveys thanks to all who have contacted her with information about paintings in their possession. Perhaps any new owners of works by Sydney Thompson would contact her, Mme Y A Thompson, at 10, ALLEE DES SAUGES, LE CABILLLOU, 29110 CONCARNEAU, FRANCE.

Julie King plans to give a talk later this year for the Friends on Sydney Thompson and painting in Brittany.

COMING EVENTS

- March** 1 **Neil Dawson Sculptures** until 8 March
 Harbour and Plain until 8 March
 Philippa Blair until 2 March
 W.M. Hodgkins & His Circle to 23 March
 4 **Llewelyn Summers** — Canterbury Review to 13 April
 12 **5pm Preview** the exhibition of Llewelyn Summers
 13 **Art Forum** — Slide lecture. Tom Taylor will speak on "Towards a Regional Sculpture — the British Reference" 7.45pm
 18 **Michael Smither** — paintings to 4 April
 Opening in conjunction with **Friends' Annual General Meeting**, 7.45pm
 19 **Friends' Coffee Morning**, 10.30am. Julie King will talk about the Life and times of W M Hodgkins
- April** 1 **Gary Blackman** — War Memorial photographs to 27 April
 3 **Art Forum:** Llewelyn Summers will discuss and answer questions about his work 7.45pm
 16 **Friends' Coffee Morning** 10.30am. Speaker to be announced.
 18 **Denys Watkins:** Printed Images to 1 June
 22 **Recent British Video** to 24 April

Exhibition dates and programmes could vary slightly.

